

New York. American fine arts society
galleries
EXHIBITION OF THE PAINTINGS

LEFT BY
THE LATE GEORGE INNESS

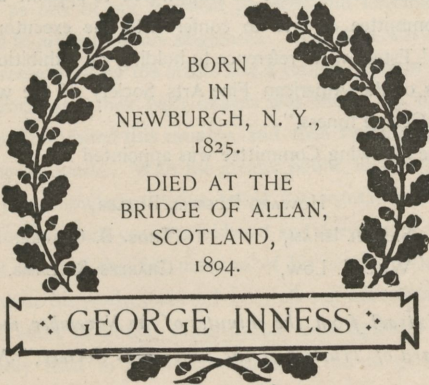
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HELD BY ARRANGEMENT BETWEEN
THE AMERICAN FINE ARTS SO-
CIETY AND THE EXECUTORS OF
THE INNESS ESTATE



COMMENCING
DECEMBER 27, 1894

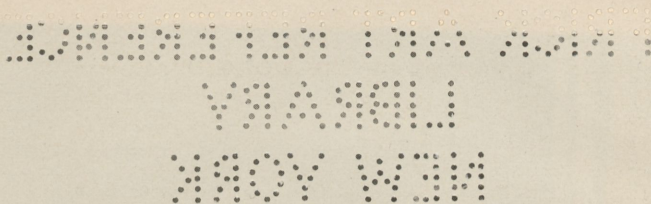




BORN
IN
NEWBURGH, N. Y.,
1825.

DIED AT THE
BRIDGE OF ALLAN,
SCOTLAND,
1894.

∴ GEORGE INNESS ∴



Resolved—

“That the President be empowered to appoint a preliminary Committee of Five to confer with the executors of the ‘Inness’ Estate with reference to holding an Exhibition in the galleries of the American Fine Arts Society of the works left by Mr. George Inness.”

The following Committee was appointed :

HOWARD RUSSELL BUTLER,	
SAMUEL ISHAM,	THOS. B. CLARKE,
WILL H. LOW,	CHARLES R. LAMB.

“Extract from the minutes of the November meeting of the Board of Trustees of the Fine Arts Society,” Nov. 6th, 1894.

60953

EXHIBITION OF THE WORKS OF
GEORGE INNESS.

DEAR SIR :

You are invited, as one of an Honorary Committee, to be present at the memorial exercises on the opening of an exhibition of the works of George Inness, in the Fine Arts Building, 215 West Fifty-seventh Street, on the evening of December 27th.

The sudden death of Mr. Inness last summer removed from among us one of our foremost painters, and terminated a life devoted to art with a rare singleness. His talent was early and amply recognized by the artists and a certain body of art lovers in America, and their high esteem was shared by the foreign painters who visited this country, and thus had an opportunity of seeing his work. With the greater public, less interested and slower to acknowledge native talent, his reputation has grown more slowly; each year has widened and deepened it, but it has not yet reached the full measure of his worth. His life was centered in his work, removed from all self-advertisement, and with no effort to obtain those medals and diplomas which are commonly used as a sort or measuring rod to gauge artistic position. His work was without aggressiveness or eccentricity in subject or treatment. American by birth and training, he painted the American landscape with sincerity and sympathy and with a technique which, throughout all its developments, owed singularly little either to the foreign schools of the present or the great landscapists of the past, but the oftener his work is seen, the deeper becomes its charm and the firmer our convic-

McFadden 9/10/17/50

tion that we have in him a master not provincial, but national, and worthy to be ranked with the great Frenchmen, long his contemporaries.

In attempting to honor his memory, the artists have felt that the homage should not come from them alone, but from all who have the progress of American art at heart.

The exhibition will consist of the works left by Mr. Inness, numbering nearly two hundred and fifty, and which have not before been publicly exhibited. Mr. Parke Godwin has kindly consented to deliver an address. It is hoped that you will be able to be present and will allow your name to be used as one of the Honorary Committee.

Yours respectfully,

SAMUEL ISHAM,

THOMAS B. CLARKE,

HOWARD RUSSELL BUTLER,

WILL H. LOW,

CHARLES R. LAMB,

Preliminary Committee.

NEW YORK, ²December 6th, 1894.

R. S. V. P.

HONORARY COMMITTEE.

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Edward D. Adams.	W. B. Dickerman.	Cyrus J. Lawrence.
W. Loring Andrews.	A. W. Drake.	Seth Low.
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Martin Brimmer.	Parke Godwin.	J. Hampden Robb.
John Crosby Brown.	H. J. Hardenbergh.	W. C. Schermerhorn.
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D. H. Burnham.	Wm. F. Havemeyer.	Jacob H. Schiff.
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Henry Le G. Cannon.	Richard M. Hunt.	Geo. Wm. Sheldon.
Andrew Carnegie.	Daniel Huntington.	Wm. D. Sloane.
John A. Chanler.	Robert Hoe.	Russell Sturgis.
C. T. Cook.	A. Augustus Healy.	Halsey M. Ives.
Clarence Cook.	John A. King.	Chas. H. Ludington.
H. H. Cook.	James S. Inglis.	George Shea.
Fred. Crowninshield.	Brayton Ives.	Charles L. Tiffany.
Charles B. Curtis.	A. D. Juilliard.	Cornelius Vanderbilt.
W. Bayard Cutting.	Morris K. Jesup.	Geo. W. Vanderbilt.
Charles A. Dana.	Robert U. Johnson.	J. Q. A. Ward.
Julien T. Davies.	Charles Lanier.	Stanford White.

HONORARARY COMMITTEE—*Continued.*

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H. W. Robbins. James D. Smillie. Thomas Moran.
J. C. Nicoll. Edwin H. Blashfield. James M. Hart.
Olin L. Warner. Walter Shirlow.

BOARD OF CONTROL, SOCIETY OF AMERICAN ARTISTS.

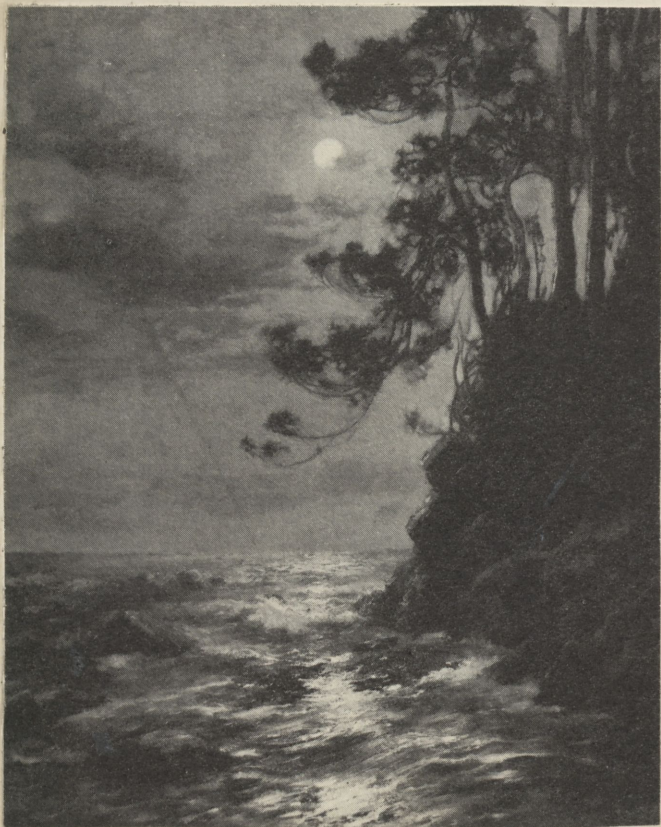
Wm. M. Chase. Kenyon Cox. Samuel Isham.
John La Farge. Herbert Adams.

J. G. Brown, . . . President Water Color Society.
Childe Hassam, . . . President New York Water Color Club.
George B. Post, . . . President Architectural League of N. Y.
Howard Russell Butler, President American Fine Arts Society.
G. W. Breck, . . . President Art Students' League of N. Y.

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HOWARD RUSSELL BUTLER, CHAIRMAN.

Horace Bradley. Wm. Bailey Faxon. Charles R. Lamb.
Thomas B. Clarke. George Inness, Jr. Will H. Low.
Reginald C. Coxe. Samuel Isham. Ehrick K. Rossiter.
Joe Evans. Francis C. Jones. Louis C. Tiffany.
Edward H. Kendall.



IN MEMORIAM.

“George Inness’s landscapes are of the best painted in our time and country, in many instances of the best in any time and country, because of the qualities of temperament with which the artist was endowed; and as it is these qualities of temperament, revealed in the work, which mark the productions of all great artists, and set them apart from the commonplace, the mediocre and the merely clever, it is proper to inquire, with a view of obtaining so much of an insight as may be possible into the make-up of what we call genius, what were these innate qualities, the sources whence sprung so much that was new and fine and powerful and grand?”

* * * * *

“Undoubtedly such an inquiry involves something of a study, not only of Inness’s own characteristics as an artist, but also of the universal attributes of the artistic temperament. The great human reservoirs from which the world draws its masterpieces of art as thoughtlessly as it draws a cup of water from a faucet, are fed by many subterranean springs, springs which flow spontaneously, freely, irresistibly, always giving, joyous to be giving, without price, but not without terrible cost to the giver. These springs are the vital elements of human heart and brain,

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UNDER THE GREENWOOD.

transmuted into material forms and hues of imperishable beauty by the miracle of creative passion."

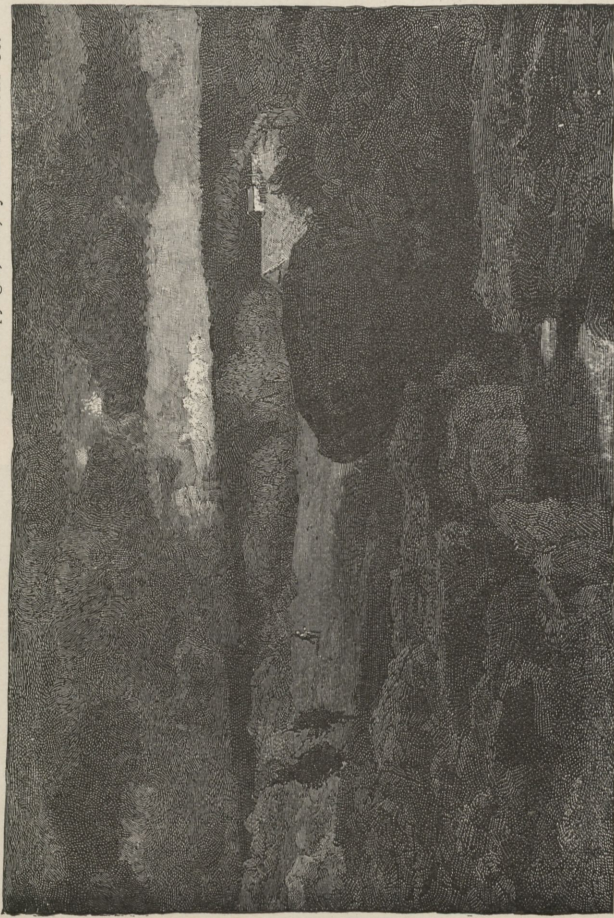
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"The mainspring of a great art is the master-passion of love, the power of exaltation, the susceptibility to a great and uplifting emotion, a divine flight of the soul. To be a landscape painter of the George Inness stamp, means the possession of a sensitiveness almost morbid, of a power of vision extra-natural, of a susceptibility to certain phases of the earth's beauty so keen as to nearly elevate that beauty to a celestial plane; it means that seeing is a pleasure so rapturous that it borders upon pain; it means to be possessed by a ruling passion that leaves no room for any other interest, pursuit or theme under the sun; it means that sickness, affliction, poverty, hardships, reverses, disappointments, are nothing weighed in the balance against art; it means the daily possibilities of the pageant of sunrise, of high noon, of sunset, of evening, glorious beyond all description, filling the heart, filling the cup of life to overflowing, leaving only one supreme desire, to paint it all, as it is, to paint it, and then die."

* * * * *

"It is pleasant to reflect that in Inness's case fame was less tardy than in so many instances, such as those of Millet, Corot, and other great painters of this century, and that his later years have been made smooth and serene by the recognition and encouragement which are so dear to the heart of every artist. For the last ten or twelve years it has been generally agreed that no living landscape painter on either side of the Atlantic excelled

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CLOSE OF A STORMY DAY.

George Inness, and it is the judgment of many competent critics that he leaves no peer. Probably there is at least no landscape painter now living whose works, if brought together, would stand the test of comparison with a complete collection of Inness's pictures—none who would equal him in the impression he gives of abounding and intense vitality. There is in all his representative paintings a rich, full, pulsing life, which testifies to his wonderful power of infusing his own exuberant spirit into the inanimate canvas, and making it breathe the breath of nature. And so in an exceptionally emphatic sense his works live after him. So long as they endure an Inness means, not a dead copy of nature, but a living embodiment, in which the sun shines with a true and grateful warmth, the breeze as truly whispers among the leaves and herbage, the clouds float buoyantly aloft, or lower over the earth with the grim menace of approaching storm, and all is movement, animation and life."

(Boston Transcript, Aug. 6, 1894.)

"George Inness, the great American painter, whose death in Scotland is just announced, had the rare gift of putting his own subjective appreciation into the landscapes which he placed upon canvas. He was no imitator, but his method was the same as that of Corot. A French critic, pointing to a fine woodland sunset, once said: 'How glorious that would be if only Corot had painted it.' This was a true criticism. Corot would have seen what other people could not. He would have selected from the natural effects. He would have brought them home to whoever looked at his work. This is the rare power which Inness had."

(New York Evening Sun, Aug. 4, 1894.)

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SUNSET.

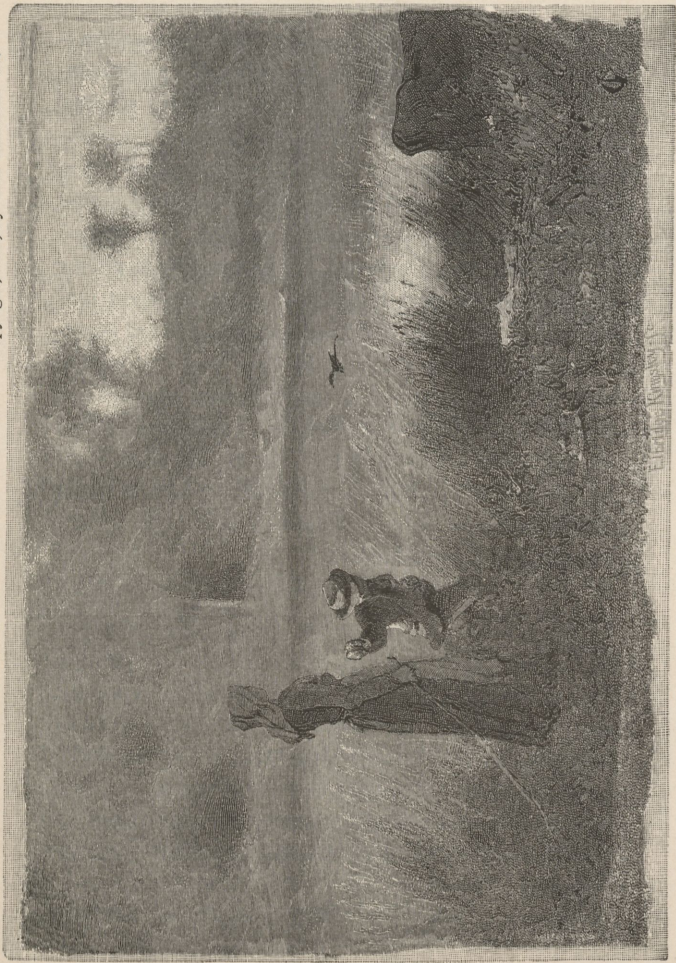
"The dead master, whose works have brought him fame abroad as well as at home, treated nature from a subjective standpoint, and painted her with a magic brush in the more picturesque phases of her milder aspects, as well as in those grander moments when the drama of the elements takes the stage. Mr. Inness was a man of most impressive originality, a draughtsman of force, and a colorist of great richness and brilliancy. He painted atmosphere, both sunshine and storm, with signal success, and there is in his work a vigor and fiery manner of handling the pigment that is singularly fascinating. The artist, at the time of painting, knew exactly what he wanted to do, although he was fond of working on canvases until their whole aspect was changed."

(New York Herald, Aug. 4, 1894.)

"Mr. Inness was born May 1st, 1825, in Newburgh, N. Y. His parents subsequently moved to Newark, N. J., where he early learned the rudiments of oil painting. When sixteen, he came to this city to study engraving, but ill health obliged him to return to Newark, where he continued to paint. When twenty years old he passed a month in the studio of Regis Gignoux here, where he received all the regular instruction he ever had. He then began landscape painting. Subsequently he made two visits to Europe, and lived in Florence and Rome some time. After his return he lived for several years near Boston, where some of his best pictures were painted. In 1862 he made his home at Eagleswood, near Perth Amboy, N. J., and a few years after removed to New York."

(New York Tribune, Aug. 4, 1894.)

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LOITERING.

"George Inness is the first American painter whose achievements deserve to be recognized by the erection of a public monument. He was an epoch maker. When Monet's scientific dissections of color and light, and his experiments in the chemistry of beauty are forgotten, the works of Inness will still charm and uplift the world. And yet the narrow leaders of American aestheticism have been so absorbed in watching the empirical feats of the audacious Frenchman, that they almost forgot the great color poet who lived among them. The intelligent connoisseurs of America who have bought his canvases will doubtless project an Inness exhibition in New York this coming winter. Such an exhibition was held not many years ago and was too filled with good things to be taken between meals. Days could have been spent—and were—studying the reach of his mind, and with him the fields and sky that he loved. It would become New York to do him what honor it can in again gathering up his scattered achievement."

(Illustrated American, New York, Aug. 25, 1894.)

"'People ask me,' said Mr. Inness, 'why I keep on, old as I am, for I am seventy, and I say simply because of a principle beyond me that goes on outside of me in developing higher and higher forms of trust.' To maintain one's working energies at seventy is not so rare as to be surprising, but to continue at that age to be progressive is certainly uncommon, and as admirable as it is unusual. All the recent biographers and eulogists of Inness seem to be agreed that he was progressive up to the last day he lived."

(Harper's Weekly, New York, Sept. 15, 1894.)

"Mr. Inness was the greatest landscape painter that America has ever produced, and when the extraordinary fertility of American talent in this direction is considered, that means a great deal. Indeed, it might be said that at the time of his death he was the leading landscape painter of the world. Certainly, there are none among either the Germans, French or Dutch who are painting landscapes at this time with the boldness, freedom and originality that are traits of Mr. Inness's work. In his art Mr. Inness never grew old. His latter canvases have a younger, more energetic look than his pictures painted forty years ago."

* * * * *

"He led the way in this country to an appreciation of the great men of France. His own style, though peculiarly his own, was more like that of the Barbizon school than like anything that had existed in our country. He had the softness of Corot, the depth of Dupré, the idyllic quality that we find now and then in Millet, but without his pessimism, and this was united to a color sense that was higher than either of these painters possessed. He was one of the infrequent men who could paint sunsets. His color is what he will live by."

* * * * *

"Nature as he saw it, was nature as a child of five years sees it, full of life and sunshine, with grass like emerald and malachite for greenness, and flowers everywhere, their tints repeated among the clouds. He was not what is called a subject painter. He took almost anything and made a picture of it, a patch of grass with a tree or two, a forest path, a hillside, a rod of river,

a ledge of rocks, yet he enjoyed distance, and though his distances are simple and unencumbered with detail, they have the carrying force that gives one a freer breath and sense of amplitude as he looks at them."

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"It is satisfying to know that Mr. Inness was appreciated in other lands as well as in our own, and many of his pictures are in European galleries. That more of them, however, are in possession of his countrymen is a sign that the appreciation of art in this country is higher than it ever was before; and that it may inspire successors to such as he is the wish and the hope of all who have the good of art and the country at heart."

(Brooklyn Eagle, Aug. 4, 1894.)

"Mr. Inness ranked as a painter with Rousseau, Corot, Diaz and Dupré. His death, with that of Wyant, a couple of years ago, removes from the scene the two great American painters of landscape. Though he had paid several visits to Europe, Mr. Inness's work was stamped by no foreign influence. From 1871 to 1875 he was in Italy. He had been a constant exhibitor at the National Academy of Design, of which he was elected an associate in 1853, and a member in 1868. Among the more important of his works are: 'Light Triumphant,' 'Valley of the Shadow of Death,' 'American Sunset,' at Paris, in 1867; 'Twilight' (1871); 'Washingday,' 'Near Perugia' (1874); 'Passing Clouds' (1877); 'The Afterglow,' 'Morning Sun' (1878); 'St. Peter's Rome,' 'Coming Storm' (1880)."

(News, Newark, N. J., Aug. 4, 1894.)

"Among these contemporaries George Inness towered as a giant. He had come into art in the time of the old school, which the moderns so frankly despise. He, too, had been subject to the influence of the great Frenchmen who completely revolutionized the art of their century. His earlier works exhibited the weaknesses of the art, which was popular in this country when his art life began. Later, one could trace the bearing which the studies involved by his earlier visits to Europe had upon his mind, and which, by broadening his views and emancipating his hand, commenced to give his genius its destined direction. He had set forth by following a road beaten by others. Now he struck aside and beat a track for himself. The spirit which had warmed his youth into studious life, now flamed up into the fire of the explorer; profound thought, the vague, half formed ideas, which are the spurs to what we call inspiration, created in him an ambition as restless as the wind and the tides, and at the same juncture nerved him, heart and hand. Yet, with all his confidence in himself, he was always his own sternest critic: a man, always in action, always advancing, and never satisfied with the manner or result of his improvement, grows old only in years."

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"The true purpose of the painter, 'according to Inness,' is simply to reproduce in other minds the impression which a scene has made upon him. A work of art does not appeal to the moral sense. Its aim is not to instruct, not to edify, but to awake its emotion. This emotion may be one of love, of pity,

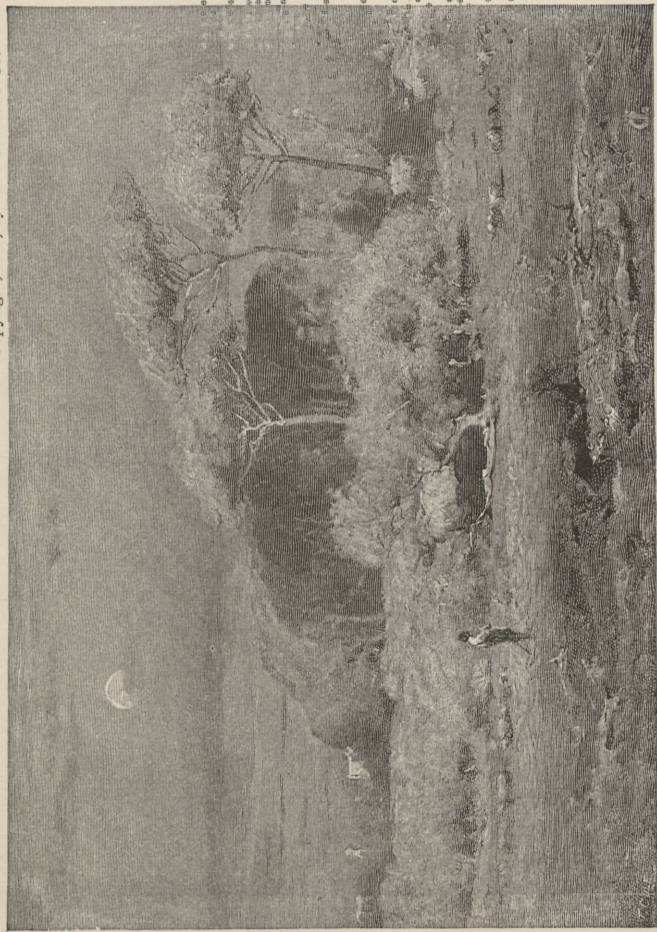
of veneration, or hate, of pleasure, or of pain; but it must be a single emotion which it inspires. Its real greatness consists in the quality and the force of this emotion. Details in the picture must be elaborated only enough fully to reproduce the impression which the artist wishes to reproduce. When more than this is done, the impression is weakened or lost, and we see simply an array of external things, which may be very cleverly painted and may look very real, but which do not make an artistic painting. The effort and the difficulty of an artist are to combine the two, namely, to make the thought clear and preserve the unity of impression."

(The Collector, New York, October, 1894.)

"Mr. Inness was the foremost American landscape painter, and one of the most able and individual of contemporary landscapists. He takes rank with such masters as the men who have made the Barbizon school the most brilliant phase of French art, Corot, Rousseau and Dupré. While his technique was faultless, his drawing forcible, his coloring brilliant, his fame rested upon the subjective quality of his art. He loved nature, and sympathized with her in her moods. He transferred these to the canvas with a poetic touch which almost idealized the scenes he found so dear to him. He painted atmosphere with remarkable success. There was no problem too difficult or too complicated for him to attempt. Whether the phase was that of daytime or dark, sunlight or moonlight, the calm of noon, the haze of daybreak, or the glow of sunset, it stood revealed and expressed in supreme truth and beauty."

(New York World, Aug. 5, 1894.)

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PINE GROVES OF BARBARINI VILLA.

"The beneficent influence of Inness' passion for great truths has touched all who have seen his work, and its lessons have affected our younger men to a degree. We see in the work of Inness all the vital principles revealed in nature, and if his canvases were not technical wonders of execution and brush work it may be said that, although technique is a fine thing, nature herself has none of it. Viewed in this light, Inness was not only a great artist in landscape, but he was unique in having preserved his individuality and refinement in a country where the artist still feels uneasy and is not loved as abroad. Many may approach him in a future time, but few could hope to equal, and none exceed, his greatness and simplicity."

(Art Interchange, Sept. 1, 1894.)

"While it is doubtless true that we have not yet a distinctive national art—that is, an art which is spontaneous and indigenous—it is also true that we have among our artists several who, though not without having profited by the world's best art, are American in the fact that their art is peculiarly their own, and uninfluenced by special schools and fads of Europe."

* * * * *

"The man among American painters who is pre-eminent in this respect is George Innes. His art is entirely his own, and does not contain a hint of the succession of landscape painters. It is reminiscent of nothing but nature, of which it represents every mood, every season and every time of day. So rich is his treasury of Nature's secrets, so poetic and fertile his brain, so great his power of execution, that although his output is probably

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AN AUTUMN MORNING.

as large as that of any other living artist, he never repeats himself, never paints twice just the same mood of nature, the same atmosphere or envelope. Surely, if Alfred Stevens is correct, that 'art is nature seen through the prism of emotion,' then Inness can properly claim to be ranked among the world's great artists. For each of his canvases gives out some new thought, some freshly distilled essence, some transmutation of the nature of common eyesight into the refined, poetic and prismatic.

"George Inness was born in Newburgh. N. Y., in 1825. He was elected an Associate of the National Academy of Design in 1855, and a full Academician in 1868.

"Mr. Inness's art, as was to be expected from a man of his originality, has gone through many phases, and there is a wide difference between his early work and that of the last few years."

(*W. Lewis Fraser, in Open Letters, The Century, April, 1893.*)

"He learned much, by study abroad, but it was not by taking 'instruction' in the ordinary way. At one time he lived several years at Florence, and he visited Europe again and again. But he seems to have been more or less indifferent to means provided he attained his end of expressing truly and elegantly what he conceived. He painted very broadly, but not with disregard to drawing. It is said that he will be remembered chiefly as a colorist, but it would perhaps be more accurate to say that he will be remembered as a man of genius for landscape painting, with a fine instinct for color. That is, the intellectual quality is at least as prominent as the excellence of color."

(*Courant, Hartford, Conn., Aug. 6, 1894.*)

"If a painter could unite Meissonier's careful reproduction of details with Corot's inspirational power, he would be the very god of art."—GEORGE INNESS.

(Home Journal, New York, Oct. 10, 1894.)

"Inness has told us that 'we must work our way to Paradise, the end of culture.' Has he not prepared a path which we must tread? The Art House examples, as, indeed, are all that he has ever painted, lead us to the region of truth, the land of fulfillment; the container is here circumvented; his art must go on forever."

(Boston Post, October 28, 1894.)

"Even without his wonderful art, he would have been a man of mark, for his insight into things was deeper than common; his conversation was brilliant, his wit was keen, and his ready pen gave frequent evidence of the ease with which he clothed his living thoughts in terse and vigorous English.

* * * * *

"He has left America a great inheritance. His works, his name, his fame—these will continue to shed lustre on her through centuries to come. Is she grateful? Does she realize the value of this rich legacy that has fallen to her? Time will tell; the sooner, no doubt, if the American people pay heed to the beautiful exhortation of the painter himself when he said: 'Let us believe in art, not as something to gratify curiosity or suit commercial ends, but as something to be loved and cherished, because it is the handmaid of the spiritual life of the age.'"

(Once a Week, New York, September 1, 1894.)

"In these pages last April appeared a critical comment on Inness's work, which, coming to the artist's knowledge, gave him much pleasure and brought forth an expression of satisfaction that his work and striving met with such appreciation, for, as he said to the writer, he 'had worked and waited—worked hard and waited hard,' and it was a joy to him to feel that his art might be regarded as an inheritance for future generations."

(Art Interchange, New York, Oct. 1, 1894.)

"There were two periods in Mr. Inness's art career. In the first he exhibited close attention to finish and detail, and in the second a larger appreciation of the truths and charms of nature, with less anxiety about technicalities. The quality of his work was varied; at his best, he represented American scenery with exquisite skill and feeling and a wonderful appreciation of atmospheric effects."

(New York Evening Post, Aug. 4, 1894.)

These quotations have been chosen from the many published by the press of the United States.

Possibly at no time has there been, in this country at least, so universal an expression of sorrow at the loss to art caused by the death of an artist, and so unanimous an approval of his art work, as in the case of GEORGE INNESS.

CATALOGUE COMMITTEE.

LIST OF PAINTINGS.

No. 1		1873
	PERUGIA, ITALY.	
No. 2	(18 $\frac{1}{2}$ x11)	1877
	POMPTON, NEW JERSEY.	
No. 3	(18x12 $\frac{1}{4}$)	1894
	PATH THROUGH THE PINES.	
No. 4	(32x42)	1894
	ROSY MORNING.	
No. 5	(30x45)	189-
	SUNLIT VALLEY.	
No. 6	(24x36)	1894
	SUNSET OVER THE HILL.	
117-6 C	(30x45)	1872
	SACRED GROVE, near Rome, Italy.	
No. 8	(20x30)	1892
	EARLY MORNING, Montclair, New Jersey.	
No. 9	(30x45)	1894
	CALIFORNIA.	
No. 10	(47x50)	1894
	SUNDOWN.	
No. 11	(42x70)	189-
	THE VALLEY ON A GLOOMY DAY.	
	(30x45)	

No. 12		1894
	MOONLIGHT, Tarpon Springs, Florida. (30x45)	
No. 13		1892
	POOL IN THE WOODS. (22x27)	
No. 14		1877
	POMPTON JUNCTION, NEW JERSEY. (12x18)	
No. 15		1888
	AFTER SUNDOWN, Montclair, New Jersey. (30x45)	
No. 16		1891
	MOONRISE, Alexandria Bay. (30x45)	
No. 17		1892
	SUMMER EVENING, Montclair, New Jersey. (30x45)	
No. 18		1893
	EARLY MOONRISE, Florida. (32x42)	
No. 19		1893
	AFTERGLOW. (25x30)	
No. 20		1893
	A BREEZY DAY. (22x27)	
No. 21		1894
	THE LAST GLOW, Montclair, New Jersey. (30x45)	
No. 22		1894
	NOVEMBER, Montclair, New Jersey. (30x45)	
No. 23		1894
	PICNIC IN THE WOODS, Montclair, New Jersey. (30x45)	

No. 24		1891
SUNRISE.		
No. 25	(30x45)	1892
LOOKING OVER THE VALLEY.		
No. 26	(30x45)	1889
HOMELESS.		
No. 27	(30x45)	1886
SPRINGTIME.		
✓ No. 28	(30x45)	1889
TWILIGHT.		
No. 29	(30x45)	1894
AUTUMN AFTERNOON, The last picture painted in Montclair, N. J.	(30x45)	
No. 30		1894
THE LONELY PINE.		
No. 31	(30x45)	1893
MOONLIGHT ON PASSAMAQUADDY BAY.		
No. 32	(30x45)	1894
ON THE EDGE OF THE WOOD.		
No. 33	(30x45)	1892
ETRETAT, Normandie, France.		
No. 34	(30x45)	1893
THE SUN'S LAST REFLECTION.		
No. 35	(30x45)	1892
THE LONELY FARM, Nantucket.		

- No. 36 1894
EARLY AUTUMN, Montclair, New Jersey.
(30x45)
- No. 37 1864
LEEDS, NEW YORK.
(9 $\frac{3}{8}$ x13 $\frac{1}{4}$)
- No. 38 1893
EVENTIDE, Tarpon Springs, Florida.
(30x45)
- No. 39 1893
LATE SEPTEMBER, Montclair, New Jersey.
(30x45)
- No. 40 1886
MIDSUMMER, Montclair, New Jersey.
(35x45)
- No. 41 1893
THE OLD FARM.
(30 $\frac{5}{8}$ x50 $\frac{5}{8}$)
- No. 42 1893
HAZY MORNING, Montclair, New Jersey.
(30x50 $\frac{1}{8}$)
- No. 43 1890
FROM THE HILLSIDE.
(20x29)
- No. 44 1894
THE BEECHES.
(32x42)
- No. 45 1893
ST. ANDREWS, New Brunswick.
(32x42)
- No. 46 1893
ACROSS THE MEADOWS, Montclair, New Jersey.
(32x42)
- No. 47 1889
SUNSET, Montclair, New Jersey.
(22x36)

No. 48	1891
THE SHOWER, Montclair, New Jersey.	
(32x42)	
No. 49	1888
IN THE WOODS, Montclair, New Jersey.	
(30x40)	
No. 50	1891
AUTUMN.	
(30x40)	
No. 51	1883
SCENE ON THE PENNSYLVANIA RAIL ROAD.	
(27 $\frac{1}{2}$ x41 $\frac{3}{4}$)	
No. 52	1889
SUNSET—MILKING TIME, Montclair, New Jersey.	
(22x36)	
No. 53	1884
HARVEST, Montclair, New Jersey.	
(29 $\frac{1}{4}$ x39)	
No. 54	1887
VIEW FROM THE HILL.	
(26x36)	
No. 55	1886
THE POND.	
(29x37 $\frac{1}{2}$)	
No. 56	1884
THE PATH TO THE RIVER, Milton on the Hudson.	
(31x37)	
No. 57	1882
THE RETURN TO THE FARM, Milton on the Hudson.	
(26 $\frac{1}{4}$ x38 $\frac{1}{4}$)	
No. 58	1889
A SNOWY HAYSTACK.	
(24x38)	
No. 59	1874
ETRETAT, Normandy, France.	
(25x38)	

No. 60		1889
	A MONTCLAIR WINTER.	
No. 61	(22X36)	1892
	AN AUTUMN DAY.	
No. 62	(24X36)	1884
	A WINTER MORNING, Montclair, New Jersey.	
No. 63	(22X36)	
	THE EDGE OF THE MEADOW.	
No. 64	(18 $\frac{1}{2}$ X24 $\frac{1}{4}$)	1892
	THE OLD OAK, Montclair, New Jersey.	
No. 65	(24X34)	1881
	THE OLD ORCHARD, Milton.	
No. 66	(22X34)	1880
	THE PASTURE, Milton.	
No. 67	(22X34)	1880
	THE ROAD TO THE VILLAGE, Milton.	
No. 68	(22X34)	1880
	ON THE ROAD TO THE RIVER, Milton.	
No. 69	(22X34)	1883
	IN MONTCLAIR, NEW JERSEY.	
No. 70	(10X18)	1881
	IN THE WOODS, Milton.	
No. 71	(20X30)	1882
	NEAR MY STUDIO, Milton.	
	(20X30)	

No. 72		1880
THE LANE, Milton.	(18 $\frac{1}{2}$ x30)	
No. 73		1886
AFTER THE SHOWER.	(20x30)	
No. 74		1891
EARLY MORNING.	(22 $\frac{1}{2}$ x29)	
No. 75		1878
HILLSIDE AT MILTON.	(22x27)	
No. 76		1882
OLD MILL, Marlborough on the Hudson.	(22 $\frac{1}{2}$ x28 $\frac{1}{2}$)	
No. 77		
No. 78		1890
THE BROOK.	(22x27)	
No. 79		1890
MOONLIGHT.	(22x27)	
No. 80		1888
A GLIMPSE OF THE LAKE.	(22x27)	
No. 81		1878
A VIEW IN MONTCLAIR, artist in foreground.	(22x25)	
No. 82		1888
A VIEW IN THE ADIRONDACKS.	(22x27)	
No. 83		1893
EARLY MOONRISE.	(24x36)	
No. 84		1891
AFTERNOON.	(24x36)	

No. 85		1894
	GULF OF MEXICO, Florida.	
	(24x36)	
No. 86		1861
	MEDFIELD, MASSACHUSETTS.	
	(13 $\frac{3}{4}$ x19 $\frac{3}{4}$)	
No. 87		1894
	THE GLOWING SUN.	
	(24x36)	
No. 88		1864
	LEEDS, NEW YORK.	
	(9 $\frac{1}{4}$ x13)	
No. 89		1883
	AUTUMN, Montclair, New Jersey.	
	(25x30)	
No. 90		1890
	A CLOUDY DAY.	
	(25x30)	
No. 91		1891
	MOONRISE.	
	(25x30)	
No. 92		1893
	ORANGE ROAD, Tarpon Springs, Florida.	
	(25x30)	
No. 93		1890
	YOSEMITE VALLEY, California.	
	(25x30)	
No. 94		1892
	VIEW FROM MY STUDIO, Tarpon Springs, Florida.	
	(25x30)	
No. 95		1893
	THE COMING STORM.	
	(25x30)	
No. 96		1893
	THE ROAD, Tarpon Springs, Florida.	
	(25x30)	

No. 97		1887
	OLD OAK, Lyndhurst, New Forest, England. (25x30)	
No. 98		1887
	OFF THE COAST OF CORNWALL, ENGLAND. (25x30)	
No. 99		1891
	GLIMPSE OF THE HUDSON, near Tarrytown. (25x30)	
No. 100		1878
	OLD ORCHARD, Milton-on-the-Hudson. (20x30)	
No. 101		1879
	THE MEETING AT THE BROOK, Milton-on-the-Hudson. (20x30)	
No. 102		1878
	BACK OF MY STUDIO, Milton-on-the-Hudson. (20x30)	
No. 103		1888
	AFTER THE RAIN. (18x30)	
No. 104		1885
	FROM THE SWANGUNK MOUNTAINS. (20x30)	
No. 105		1887
	OFF PENZANCE, Cornwall, England. (20x30)	
No. 106		1885
	APPLE BLOSSOMS, Spring Time, Montclair, N. J. (20x30)	
No. 107		1884
	GOSSIP, Milton. (20x30)	
No. 108		1874
	SUNSET AT ETRETAT, Normandy. (20x30)	

No. 109		1890
	POOL IN THE WOODS.	
	(20x30)	
No. 110		1882
	THE BROOK, Montclair, New Jersey.	
	(20x30)	
No. 111		1892
	AUTUMN.	
	(20x30)	
No. 112		1881
	IN THE ORCHARD, Milton.	
	(20x30)	
No. 113		1889
	GATHERING WOOD, Montclair, New Jersey.	
	(20x30)	
No. 114		1884
	GOOCHLAND, WEST VIRGINIA.	
	(20x30)	
No. 115		1878
	THE HUDSON AT MILTON.	
	(20x30)	
No. 116		1891
	IN THE WOODS.	
	(21x29)	
No. 117		1872
	LAKE NAME, ITALY.	
	(18x26)	
No. 118		1874
	ETRETAT, Normandy.	
	(18x26)	
No. 119		1872
	ALBANO, ITALY.	
	(18x26)	
No. 120		1872
	VIADUCT, at Laricha, Italy.	
	(13x26)	

No. 121		1872
	GLIMPSE OF THE CAMPAGNA, from Albano, Italy.	
	(18x26)	
No. 122		1872
	FLORENCE, ITALY.	
	(18x26)	
No. 123		1872
	ALBANO, ITALY.	
	(18x26)	
No. 124		1874
	ETRETAT, Normandy, France.	
	(18x26)	
No. 125		1874
	ETRETAT, Normandy, France.	
	(18x26)	
No. 126		1872
	OLIVES, Albano, Italy.	
	(18x26)	
No. 127		1879
	LIGHT HOUSE, Nantucket.	
	(18x26)	
No. 128		1879
	DURHAM, CONN.	
	(18x26)	
No. 129		1879
	THE PASTURE, Durham, Conn.	
	(18x26)	
No. 130		1877
	POMPTON, N. J.	
	(18x25 ³ / ₄)	
No. 131		1877
	THE PEQUONIC RIVER, Pompton, N. J.	
	(18x25 ³ / ₄)	
No. 132		1877
	THE PEQUONIC RIVER, Pompton, N. J.	
	(18x25 ³ / ₄)	

No. 133		1883
	BREAKING THROUGH THE CLOUDS.	
	(17x25 $\frac{1}{2}$)	
No. 134		1883
	SUMMER, Milton.	
	(14 $\frac{1}{2}$ x20 $\frac{1}{4}$)	
No. 135		1878
	THE OLD APPLE TREE, Montclair.	
	(16x24)	
No. 136		1866
	CATSKILL CREEK.	
	(9 $\frac{3}{8}$ x13 $\frac{1}{4}$)	
No. 137		1885
	NIAGARA.	
	(16x24)	
No. 138		1867
	HASTINGS.	
	(15x23 $\frac{1}{2}$)	
No. 139		1875
	ARTISTS' BROOK, North Conway.	
	(16x24)	
No. 140		1882
	WINTER, Montclair.	
	(16x24)	
No. 141		1863
	LATE SUMMER, Hastings.	
	(16x24)	
No. 142		1888
	MY ORCHARD, Montclair.	
	(16x24)	
No. 143		1866
	CATSKILL COVE.	
	(16x24)	
No. 144		1883
	SUNBURST.	
	(16x24)	

No. 145		1890
MOONLIGHT.		
	(16X24)	
No. 146		1877
POMPTON.		
	(12X18)	
No. 147		1860
OLD ELM, at Medfield, Mass.		
	(16X24)	
No. 148		1879
DURHAM, CONN.		
	(16X24)	
No. 149		1877
A CLOUDY DAY, Milton.		
	(18X24)	
No. 150		1887
KEENE VALLEY, Adirondacks.		
	(18X24)	
No. 151		1871
TIVOLI, ITALY.		
	(21X25)	
No. 152		1887
WOOD INTERIOR, Keene Valley, O.		
	(17 $\frac{3}{4}$ X24)	
No. 153		1881
POND AT MILTON ON THE HUDSON.		
	(14 $\frac{3}{4}$ X26)	
No. 154		1871
BY THE OLD AQUEDUCT, Campagna, Italy.		
	(17X24)	
No. 155		1889
SUNDOWN.		
	(18 $\frac{1}{2}$ X24 $\frac{1}{2}$)	
No. 156		1884
THE SIDE OF THE HILL, Milton.		
	(18 $\frac{1}{2}$ X24 $\frac{1}{2}$)	

- No. 157
(14X16)
- No. 158 1880
ALEXANDRIA BAY.
(16X24)
- No. 159 1880
SUNSET OVER THE HUDSON.
(22X34)
- No. 160 1878
OUT OF MY STUDIO DOOR, Montclair.
(12X14)
- No. 161 1873
MONTE LUCIA, Perugia, Italy.
(13 $\frac{3}{4}$ X19 $\frac{1}{2}$)
- No. 162 1863
HASTINGS, NEW YORK.
(11 $\frac{3}{4}$ X17 $\frac{1}{4}$)
- No. 163 1864
LEEDS, NEW YORK.
(12X18)
- No. 164 1884
(12X18)
- No. 165 1883
LOOKING ACROSS THE HUDSON.
(16X20)
- No. 166 1892
STORM CLOUDS.
(14 $\frac{1}{2}$ X17 $\frac{1}{2}$)
- No. 167 1893
HOME OF THE HERON, Tarpon Springs, Florida.
(22X27)
- No. 168 1874
ETRETAT, Normandy.
(14X26)

No. 169		1877
	IN THE MEADOWS.	
	(12 $\frac{1}{2}$ x18)	
No. 170		1866
	EAGLESWOOD, NEW JERSEY.	
	(16x24)	
No. 171		1884
	GOOCHLAND, WEST VIRGINIA.	
	(18x24)	
No. 172		1883
	A GLIMPSE THROUGH THE WOODS.	
	(12x17 $\frac{1}{2}$)	
No. 173		1868
	HASTINGS, NEW YORK.	
	(15 $\frac{3}{4}$ x18 $\frac{1}{2}$)	
No. 174		1864
	LEEDS, NEW YORK.	
	(12x18)	
No. 175		
	(12 $\frac{3}{4}$ x17 $\frac{1}{2}$)	
No. 176		1870
	TIVOLI, ITALY.	
	(12x16)	
No. 177		1870
	CASCADE, Tivoli, Italy.	
	(11 $\frac{1}{2}$ x17 $\frac{3}{4}$)	
No. 178		1876
	CLEAR EVENING.	
	(12x18)	
No. 179		1872
	ALBANO, ITALY.	
	(9 $\frac{1}{2}$ x13 $\frac{1}{2}$)	
→ No. 180		1872
	ALBANO, ITALY.	
	(9 $\frac{1}{2}$ x13 $\frac{1}{2}$)	

No. 181		1870
	DURHAM, CONNECTICUT.	
	(11 $\frac{3}{4}$ x9 $\frac{3}{4}$)	
No. 182		1891
	A WOODLAND LAKE.	
	(25x30)	
No. 183		1877
	IN THE MORNING.	
	(9 $\frac{1}{2}$ x14)	
No. 184		1891
	SPRING BLOSSOMS, Montclair, New Jersey.	
	(30x45)	
No. 185		1892
	GOING FOR THE COWS.	
	(22x27)	
No. 186		1883
	SUNSET.	
	(16x24)	
No. 187		1880
	MILTON.	
	(16x24)	
No. 188		1885
	THE POND AT SUNSET, Milton.	
	(16x24)	
No. 189		1885
	THE HERMIT.	
	(12 $\frac{1}{2}$ x18)	
No. 190		1893
	MOONLIGHT.	
	(22x27)	
No. 191		1864
	WOOD INTERIOR, Eagleswood, N. J.	
	(11 $\frac{3}{8}$ x17 $\frac{1}{2}$)	
No. 192		1885
	A WINDY DAY.	
	(25 $\frac{1}{2}$ x38 $\frac{1}{2}$)	

No. 193		1874
ETRETAT, Normandy.	(26X18)	
No. 194		1860
IN THE CATSKILLS.	(12X14)	
No. 195		1888
BACK OF THE OLD BARN.	(12X18)	
No. 196		1885
NIAGARA.	(16X24)	
No. 197		1887
SIASCONSET.	(18X26)	
No. 198		1884
THE AFTERNOON DRIVE.	(12X16)	
No. 199		1892
AUTUMN.	(25X30)	
No. 200		883
A GLIMPSE OF THE HUDSON, Milton.	(25X30)	
No. 201		1866
THE EDGE OF THE WOOD.	(16X24)	
No. 202		1873
ETRETAT, Normandy.	(9¾X13½)	
No. 203		1893
TARPON SPRINGS, FLORIDA.	(30X45)	
No. 204		1887
WOOD INTERIOR.	(19X14¼)	

No. 205		1889
SUNSET.		
No. 206	(22x36)	1894
THE GLEANERS.		
No. 207	(26x36)	1893
ST. ANDREWS, N. B.		
No. 208	(32x42)	1894
THE RED OAKS.		
No. 209	(36x54)	1876
THE BROOK.		
No. 210	(8¼x10¼)	1868
IN THE GREENWOOD.		
No. 211	(18x12)	1893
IN THE GLOAMING.		
No. 212	(27x22)	1877
POMPTON RIVER.		
No. 213	(10x14)	1877
POMPTON.		
No. 214	(10x13)	1872
BARBARINI VILLA, ITALY.		
No. 215	(9¼x13¾)	1877
POMPTON—ON THE EDGE OF THE WOOD.		
No. 216	(9½x13¾)	1877
PEQUONIC RIVER, Pompton.		
	(11x13¾)	

No. 217		18—
	KEENE VALLEY, Adirondacks.	
→ No. 218	(11½x11½)	1885
	NIAGARA FALLS.	
No. 219	(16x24)	1878
	THE OLD STONE WALL.	
No. 220	(10x14)	1875
	NORTH CONWAY.	
No. 221	(12x18)	1883
	MILTON.	
No. 222	(16x24)	1890
	AUTUMN, Montclair, New Jersey.	
No. 223	(12x18)	1880
	IN THE ORCHARD.	
No. 224	(22x34)	1890
	IN THE WOODS.	
No. 225	(16x24)	
	NANTUCKET.	
No. 226		
	IN THE ORCHARD.	
No. 227	(20x30)	
	HILLSIDE.	
No. 228	(20x30)	
	AN OLD VETERAN.	
	(27x27)	

No. 229		1888
	LOOKING OVER THE HUDSON AT MILTON.	
	(27X22)	
No. 230	THE PASTURE.	
	(16X24)	
No. 231	LATE SUNSET.	
	(40X54)	
No. 232	A STORMY DAY.	1888
	(22 $\frac{1}{4}$ X28 $\frac{1}{4}$)	
No. 233	ALEXANDRIA BAY.	1880
	(16X20)	
No. 234	THE COMING STORM.	1892
	(5 ft. x 10 ft.)	
No. 235	NIAGARA FALLS.	1894
	(44X69)	
No. 236	SUNSET.	1880
	(22X36)	
No. 237	AUTUMN.	1893
	(35X45)	
No. 238	MEDFIELD, MASSACHUSETTS.	1861
	(10X13 $\frac{3}{4}$)	
No. 239	LEEDS, NEW YORK.	1864
	(9X13)	
No. 240	THE POND.	1877
	(10 $\frac{1}{4}$ X13 $\frac{3}{4}$)	

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